

Public Domain Songs

Part II

Author: Laurence D. Finston

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Contact: Laurence.Finston@gmx.de

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Chord Symbols Explained

C°	C alone, i.e., not a chord (C)
C	C major (C-E-G)
Cm	C minor (C-E♭-G)
C_4	C suspended 4 th (C-F-G)
C_{4-3}	C suspended 4 th resolving to 3 rd (C-F-G → C-E-G)
$C_{4-} C_3$	ibid.
C/E	C major with E in bass (E-C-G or E-G-C)
$\frac{C}{E}$	ibid.
C^6	C sixth (C-E-G-A)
C_9	C add ninth (C-E-G-D)
C_9^6	C six-nine (C-E-G-A-D)
C_{\sharp}	C major without 5 th (C-E)
C^Δ	C major 7 th (C-E-G-B)
C_9^Δ	C major 7 th with added 9 th (C-E-G-B-D)
C^+	C augmented (C-E-G♯)
C^7	C dominant 7 th (C-E-G-B♭)
C^9	C dominant 9 th (C-E-G-B♭-D)
C^{11}	C dominant 11 th (C-F-G-B♭-D)
C^{13}	C dominant 13 th (C-E-G-B♭-D-A)
C_{b9}^7	C dominant 7 th with flat 9 th (C-E-G-B♭-D♭)
C^{7+}	C dominant 7 th with augmented 5 th (C-E-G♯-B♭)
$C_{\sharp\flat}^9$	C dominant 9 th without 3 rd and 5 th (C-B♭-D)
C^{9+}	C dominant 9 th with augmented 5 th (C-E-G♯-B♭-D)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C^Δ	C major 7 th (C-E-G-B)
Cm^Δ	C minor with major 7 th (C-E♭-G-B)
C°	C diminished 7 th (C-E♭-G♭-B♭)
C_7°	C diminished triad, i.e., without diminished 7 th (C-E♭-G♭)
C^ϕ	C half-diminished 7 th (C-E♭-G♭-B)

FEELING THE WAY I DO

Words by
BUD de SYLVA

Music by
WALTER DONALDSON

Moderato

Piano

Voice

What heart - aches heart - breaks I've been through Let me tell you I'm sad
I'm wear - y dear - ie, day and night Life is noth ing but blue

p

6⁷/10 ⑥ C7 ⑦ C° Fm6/C | ⑧ D7 E7 A7 ⑨ G7 C ⑩ E7

— Feel - ing aw - ful - ly bad — I've sighed for, cried for
— Just a lot of bad news. — Come get me, pet me

* F (11) Fm C E 12 Cm/Eb G/D (13) G/B G# (14) D7/A - C#7/6# 67 Fm6 G7

on - ly you if you want me to smile Then I've got to have one more trial.
make things right May-be I was to blame But I nev-er will be the same.

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

I can't go on feel-ing the way I do — Weep-ing my whole life through

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (19) A7 20 Am7

p-f

C7 D (21) G7 (22) C6 (23) G7 (24) Dm7 67 C 25

— Feel-ing the way I do — Since you've been gone

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

Noth-ing but cloud-y skies Mak-ing me think my sun - shine is the sun-shine in your

{ G7 5 (16b), D7 CHORUS 67 C 17 F7 (18) A C6 (27) Am 28 C6 C# (29) G7 (29) E7 Am (30) L A G Bm7 D6 5

eyes — It seems the so-fa won't "sofe," The crickets won't "crick" The flow-ers won't "flow" —

I know the cuck-oo won't "cuck" you're get-ting him cuck-oo too — Where are those

Feel-ing the way I do. — I can't go do. —

Five Foot Six, Eyes of Blue Lead Sheet

1

1 C 2 E⁷ 3 A⁷ 4 A⁷

5 D⁷ 6 G⁷ G⁹⁺ 7 C 8 D⁹ G^M G⁹⁺

9 C 10 E⁷ 11 A⁷ 12 A⁷

13 D⁷ 14 G^M G⁷ 15 C 16 C *start*

17 E⁷ 18 E⁷ 19 A⁷ 20 D⁷

21 A⁷ F#^M A^{b7} A⁹ 22 D⁷

23 G⁷ 24 D^{m7} G⁹ 25 G⁹⁺ C

26 E⁷ 27 A⁷ 28 A⁷

29 D⁷ 30 G⁷ 31 G⁹⁺ C 32 D^{m7} G⁷

33 C 34 C⁶



4 Lob der hohen Verstands Lied & Lead Sheet 1

A handwritten musical score for a solo instrument, likely piano, consisting of ten staves of music. The score includes numbered measures from 4 to 47, with some measures grouped by brackets. The music is in common time. Measures 1-3 show eighth-note patterns. Measures 4-12 show sixteenth-note patterns. Measures 13-17 show eighth-note patterns with chords Am, C, G, and C. Measures 18-21 show eighth-note patterns with chords Am, C, G, Em, and C. Measures 22-25 show eighth-note patterns with chords C, G, C, and G. Measures 26-29 show eighth-note patterns with chords G, C, G, and C. Measures 30-32 show eighth-note patterns with chords C, F, and C. Measures 33-35 show eighth-note patterns with chords F, G, and C. Measures 36-39 show eighth-note patterns with chords Am, G, C, and A. Measures 40-43 show eighth-note patterns with chords Am, G, C, and G. Measures 44-47 show eighth-note patterns with chords C, G, Am, G, and Am.

2
 4
 48 | C⁶ | 5 E^m | 49 A^m | E^m | 50 E^m | C | 51 C |
 52 | G⁷ | D^m | 53 C | 54 - | 55 - | 56 G^m |
 57 G^m | 58 G^m | 59 C^m | 60 E^b | F^m |
 61 B^b | C^m | 62 F^m | E^b | 63 A^b | D^b | ~~64 G A^b G A^b~~
 64 G A^b G A^b | 65 G A^b G A^b G | 66 G F G C |
 67 E^m | 68 C | 69 C |
 70 G | 71 C | 72 C |
 73 C | 74 C | 75 C |
 76 C | 77 C | 78 G |
 79 G | 80 C | 81 E^b |
 82 D^b | 83 D^b | 84 E |
 85 F | 86 E F F | B^b

Lob des hohen Verstands Lead Sheet 2



Lob des hohen Verstands Lead Sheet [3]

87 E F E F | Am Bm/G 88 Am | 89 Am

90 Am 7 E7/G# | 91 Am | 92 G7

93 G7 Cx | 94 G F | 95 Em Dm G

96 C | 97 C | 98 C

99 C | 100 F C | 101 F | 102 F C.

103 F# G# | 104 Jacet | 105 | 106

107 x. Am G | 108 Am G/B | 109 Am G/B

M10 C# Bm F/A | M11 Am G/E | M12 Em F/A G/B

M13 C# | M14 G | M15 Am Am/C G

M16 Am F# | M17 Am | M18 Am Em/G F#

M19 C | M20 C | M21 C

122 C | 123 F# G# B/C A | 124 C



2 Lob des hohen Verstands Lead Sheet

4

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||

124 F^E/A G^F/B C = 125 F^E/A G^F/B C 126 C .

127 C . 128 C 129 C ||



8

Rheinlegendchen

Lead Sheet

1

Handwritten lead sheet for "Rheinlegendchen" (Lead Sheet 1). The music is in common time and consists of 43 measures. The key signature changes frequently, indicated by numbers above the staff. Measures 1-5 are in G major (G# m). Measures 6-10 are in D major (D7). Measures 11-14 are in C major (C7). Measures 15-19 are in D major (D7). Measures 20-24 are in B major (B4-63). Measures 25-28 are in A major (A6-5). Measures 29-31 are in F# major (F#7). Measures 32-35 are in D major (D7). Measures 36-38 are in D major (D7). Measures 39-42 are in D major (D7). Measures 43-46 are in A major (A/E).

Rheinlegendchen Lead Sheet

(cont.) 2

3/8

47 | $\int \# \int \int$ | 48 | $\int \# \int$ | 49 | $\int \# \int$ | 50 | $\int \int \int$ | 51 | $\int \int \int$ | 52 | $\int \int \int$ | 53 | $B^m - b^m$ |

D^7 | D^7 | $F^{\#}/A^{\#}$ | D^7 | D^7 | D^7 | D^7 | D^7 | D^7 |

54 | $E/G^{\#}, D^m/F$ | 55 | $A^m - b^m$ | 56 | A^m7 | 57 | G | 58 | $G:$ ~~aut~~ | 59 | $G:$ ~~aut~~ | 60 | $F^{\#}m/B$ | 61 | C | 62 | $D^m6^m D^7$ |

63 | $D^m6^m D^7$ | 64 | 6^m | 65 | E^b | 66 | E^b | 67 | $B^b4^m - 3$ |

68 | B^b | 69 | $C^{\#}m$ | 70 | B^b | 71 | $B^b A^m5^m$ | 72 | 6^m | 73 | B^b | 74 | E^b | 75 | E^b | 76 | E^b5^m/F | 77 | F^7 | 78 | B^b |

79 | $6^m/B^b$ | 80 | C^7/B^b | 81 | A^m5^m | 82 | $A^m4^m5^m/C$ | 83 | A^m5^m/C | 84 | $A^m4^m5^m/C$ | 85 | D^7/C | 86 | D^7 | 87 | D^7 | 88 | $B^m7 G$ | $F^{\#}m$ |

3
 Rheinlegendchen Lead Sheet 3
 8
 # 89 $B^m \Delta$ 65 B | ~~90~~ C 90 | 91 $\tilde{G}ac\tilde{h}$ A 65
 # 92 $B^m 4/0$ D 65 - | 93 b D^7 65 F | 94 b D^7 65
 # 95 G | 96 F | 97 $F^{\#}/A^{\#}$ | 98 B^m
 # 99 G Δ $G^{\#} 0$ | 100 D/A | 101 A/A# 7
 # 102 B^m | 103 E | 104 $E^{\#}$ 3 | ~~105~~
 # 105 A | 106 E_{b6-5} A 9 | 107 D
 # 108 A 4- 3 | 109 $E^{\#} 4$ 5- 5 | 110 $F^{\#} m_4$ b3
 # 111 B^m | 112 C \sharp 4 | 113 D 5 b9 4 3 2 3
 # 114 G | 115 6 | 116 6 | 117 6 | 118 6 | 119 6 | 120 6

Wer hat dies Liedlein erdacht? Lead Sheet

3

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41

3/8 Wer hat dies Liedlein erdacht? Lead Sheet

2

Handwritten musical score for "Wer hat dies Liedlein erdacht?" Lead Sheet, page 2. The score is in 3/8 time and consists of 15 staves of music. The key signatures and chords are indicated above the staves. The score includes measures 42 through 73.

Key signatures and chords:

- Measure 42: E♭
- Measure 43: Cm 7
- Measure 44: E♭ 5/A
- Measure 45: Cm
- Measure 46: B♭ 7
- Measure 47: E♭ 5
- Measure 48: G/B
- Measure 49: 6
- Measure 50: E♭
- Measure 51: 6
- Measure 52: 6
- Measure 53: E♭/G
- Measure 54: B♭
- Measure 55: E♭
- Measure 56: C/B/E♭
- Measure 57: C♭
- Measure 58: G/B
- Measure 59: C♭
- Measure 60: Bm
- Measure 61: E7/G♯
- Measure 62: A
- Measure 63: G7
- Measure 64: C♭
- Measure 65: C/B7
- Measure 66: G+
- Measure 67: C/B7
- Measure 68: E♭/G
- Measure 69: E♭/G
- Measure 70: E♭/G
- Measure 71: E♭
- Measure 72: E♭/G
- Measure 73: E♭/G
- Measure 74: A♭
- Measure 75: A♭
- Measure 76: E♭/G



Wer hat dies Liedlein erdacht? Lead Sheet [3]

3/8

77 E♭ 78 A7m⁴ 79 Cm/G 79 A7m⁴ 79 Cm/G
 80 A7b⁵⁹ 81 Ab 81 A7b⁵⁹ 82 E♭/B♭
 83 E♭/G 84 E♭/B♭/Ab 85 E♭ 86 E♭/B♭
 87 Cm 88 E♭/B♭/C♯ 89 Gm/D
 90 E° 91 Fm 92 D°
 93 E♭ 94 E♭/B♭/A 95 Cm 96 E♭/B♭/A
 97 E♭ 98 Bb⁷ E♭/B♭/A

C Durch die Wälder, durch die Auen Lead Sheet

Handwritten musical score for piano, first system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The tempo is indicated as "c ohne Text". The score includes numbered measures 1 through 4. Measure 1 starts with a bass note followed by a treble note. Measures 2 and 3 show eighth-note patterns. Measure 4 ends with a bass note followed by a treble note.

Handwritten musical score for piano, second system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The tempo is indicated as "c mit Text". The score includes numbered measures 5 through 8. Measure 5 shows a bass note followed by a treble note. Measures 6 and 7 show eighth-note patterns. Measure 8 ends with a bass note followed by a treble note.

Handwritten musical score for piano, third system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The score includes numbered measures 9 through 12. Measure 9 shows a bass note followed by a treble note. Measures 10 and 11 show eighth-note patterns. Measure 12 ends with a bass note followed by a treble note.

Handwritten musical score for piano, fourth system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The score includes numbered measures 13 through 16. Measure 13 shows a bass note followed by a treble note. Measures 14 and 15 show eighth-note patterns. Measure 16 ends with a bass note followed by a treble note.

Handwritten musical score for piano, fifth system. The score consists of two staves. The top staff is for the right hand and the bottom staff is for the left hand. The key signature is C minor (one flat). The score includes numbered measures 17 through 20. Measure 17 shows a bass note followed by a treble note. Measures 18 and 19 show eighth-note patterns. Measure 20 ends with a bass note followed by a treble note.

2

C Durch die Wälder, durch die Auen Lead Sheet

16 B^b
17 C^m
18 F⁷

Guru: unten
Guru taut

19 B^b
20 F^m
21 F^m

Guru.

22 Bb⁷
23 Bb⁷

24 Bb⁷
25 Eb

26 Ab
27 Bb⁷
28 Eb

29 Eb/Bb
30 Eb



3

C Durch die Wälder, durch die auen Lead Sheet

(31) A♭ Fm (32) B♭7

(33) B♭7 (34) E♭

(35) E♭/B♭ (36) E♭ (37)

(38) B♭7 (39) E♭ (40)

Hello! Ma Baby Lead Sheet

1

Intro

31

A musical score for a single instrument, likely a trumpet or similar brass instrument. The score consists of three measures. Measure 1 starts with a C7 chord (C, E, G, B) followed by a C note. Measure 2 starts with a C7 chord followed by an F note. Measure 3 starts with a C7 chord followed by a C note. The tempo is indicated as 5 = 96 BPM.

A handwritten musical score for a bass line. The score begins with a tempo marking of 8. The bass line consists of eighth notes and sixteenth notes, with various chords indicated above the staff: F, F+, F6, F, and F6. The score is written on a single staff with a bass clef.

A handwritten musical score for piano. The key signature is F major (one sharp). Measure 10 starts with a forte dynamic (F) followed by a half note. Measure 11 begins with a forte dynamic (F) followed by a half note, then a forte dynamic (C^t) followed by a half note. Measure 12 begins with a forte dynamic (C^t) followed by a half note, then a forte dynamic (C7) followed by a half note. Measures 13 and 14 are indicated by a bracket above the staff.

A handwritten musical score for piano. The score consists of three measures. Measure 13 starts with a treble clef, a key signature of one sharp, and a common time signature. It contains two eighth-note chords: the first in E6 and the second in C7. Measure 14 begins with a C7 chord and continues with a series of eighth-note patterns: a dotted half note followed by a sharp sign, a dotted quarter note followed by a sharp sign, a dotted quarter note followed by a sharp sign, and another dotted quarter note followed by a sharp sign. Measure 15 starts with a F6 chord and concludes with a dotted half note followed by a sharp sign.

A handwritten musical score page showing measures 16 through 18. The key signature is B-flat major (two flats). Measure 16 starts with a bass note followed by a series of eighth-note pairs. Measure 17 begins with a bass note and continues with eighth-note pairs. Measure 18 starts with a bass note and concludes with a bass note. Measure numbers 16, 17, and 18 are written above the staff, and measure 18 is preceded by an asterisk (*).

A handwritten musical score for guitar. The score consists of two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature. Measure 18 starts with a D7 chord, followed by a G major chord, and ends with a D7 chord. Measure 19 begins with a G major chord. The second staff starts with a bass clef and a common time signature. It contains a single measure ending with a bass note.

A handwritten musical score page showing measures 20 and 21. The key signature changes from B-flat major (two flats) to C major (no sharps or flats), then to C-sharp major (one sharp), and finally to F major (one flat). The time signature is common time throughout. Measure 20 starts with a B-flat note. Measure 21 begins with a C note. The score includes various dynamics like forte (f), piano (p), and sforzando (sf), as well as slurs and grace notes.

Handwritten musical score for piano. The score includes measures 67-71, 22, 23, C, C7, and a repeat sign. The score is written on a staff with a treble clef, a key signature of F major, and a common time signature. The notation includes eighth and sixteenth note patterns, dynamic markings like 'p.', and a repeat sign with two endings.

A handwritten musical score for piano. The score consists of two staves. The top staff starts with a treble clef, a key signature of one flat, and a common time signature. Measure 25 begins with a forte dynamic (F) and a sixteenth-note pattern. Measures 26 and 27 continue this pattern. Measure 28 concludes with a half note followed by a fermata. The bottom staff starts with a bass clef and a common time signature. Measures 26 and 27 show a bass line with eighth-note patterns. Measure 28 ends with a bass note followed by a fermata.

A musical score for a single melodic line. The key signature changes from C major (no sharps or flats) to F major (one sharp) at measure 28. Measure 28 starts with a half note followed by a quarter note, then a half note with a sharp sign, and two quarter notes. Measure 29 starts with a half note with a sharp sign, followed by a half note with a sharp sign, and a half note with a sharp sign. Measure 30 starts with a half note with a sharp sign, followed by a half note with a sharp sign, and a half note with a sharp sign.

A handwritten musical score for a string quartet. The score consists of three staves. The first staff starts with a treble clef, a key signature of one sharp, and a common time signature. Measure 31 begins with a forte dynamic (F) followed by a melodic line consisting of F, F# (double sharp), and C. Measure 32 begins with a forte dynamic (F) followed by a melodic line consisting of F, G, A, B, and C. Measure 33 begins with a forte dynamic (F) followed by a melodic line consisting of C, D, E, F, and G.

C

Hello! Ma Baby

Lead Sheet

2

Handwritten musical score for piano, page 2, measures 34-41. The score consists of two staves. The top staff uses a treble clef and includes measures 34 through 39. Measure 34 starts with a 3/4 time signature, followed by a 6/8 section with a bassoon part. Measures 35-39 continue in 6/8 time. Measure 39 ends with a repeat sign. The bottom staff begins at measure 38 with a bassoon part in 3/8 time, followed by a 6/8 section. Measures 40-41 conclude the piece.

How 'Ya Gonna Keep 'Em Down On The Farm?

Words by
SAM M. LEWIS
and JOE YOUNG

(After They've Seen Paree)

Music by

WALTER DONALDSON

Allegro moderato

The musical score consists of ten staves of handwritten music. The first staff is for the piano, marked with a dynamic 'f' and a tempo of 'Allegro moderato'. The second staff is for the voice, marked with 'Till Ready'. The lyrics begin with "Reu-ben, Reu-ben, I've been think-ing," followed by "Reu-ben, Reu-ben, You're mis - tak - en," and continue with "dear; dear; Now that all is peace-ful and calm, Once a farm-er, al-ways a jay, The boys will soon be And farm-ers al - ways". The third staff continues the lyrics with "back on the farm;" and "Mis-ter Reu-ben, start-ed wink-ing, And slow - ly rubbed his chin; stick to the hay;" followed by "Moth-er Reu-ben, I'm not fak-in'; Tho' you may think it strange;". The fourth staff concludes the lyrics with "He pulled his chair up close to moth - er, And he asked her with a grin: But wine and wom - en play the mis - chief, With a boy whos loose with change;". Chords are written above the notes, including Bb, C7, F7, Cm, Dm, F7, Bb, C7, Bb, and Gm.

How 'Ya Gonna Keep 'Em Down on the Farm?

CHORUS

Bb

C7 F7

F7

F7 + Gm/F Gm/Eb C7 F7

"How'ya gon-na keep 'em, down on the farm,— Af-ter they've seen Pa - ree?"

p-f

How'ya gon-na keep 'em, a - way from Broad-way; Jazz-in' a - roun', And paint-in' the town?

How'ya gon-na keep 'em, a - way from harm? That's a myster - y;

They'll never want to see a rake or plow,— Im - agine Reu-ben when he meets his pa,

And who the deuce can par-ley-vous a cow? Hell kiss his cheek and hol-ler "oo-la - la!"

How'ya gon-na keep 'em down on the farm,—

After they've seen Pa - ree?"

-ree?"

D.S.
F#7 Bb Gb7/F#7 Cm6
Cm7/Eb

34 I Wonder Who's Kissing Her Now Lead Sheet 11
Alto C G G G Em

100 years of Pop. Music, 1900, p. 144. © 1909. Words: Will Hough and
Frank Adams

3 I Wonder Whiz Kissing Her Now Lead Sheet [2]

50 Am 51 G 52 E7/A 53 Am

54 D7 55 G 56 D7 57 D7

58 G 59 G d.c.

I Wonder Whiz Kissing Her Now



I'm Forever Blowing Bubbles Lead Sheet

1

I'm Forever Blowing Bubbles Lead Sheet

Verse Bb

1. Verse Bb | 2. Bb | 3. Bb | 4. Bb | 5. Bb |

6. Bb | 7. F | 8. F | 9. Cm7 | 10. Cm7 |

11. Cm7 | 12. F7 | 13. F7 | 14. F7 | 15. Bb | 16. Bb |

17. D7 | 18. D7 | 19. Gm | 20. | 21. Bbm6/Db |

22. C7 | 23. Fm | 24. F7 | 25. Bb | 26. F7 |

27. Bb | 28. Bb | 29. Bb | 30. | 31. Bb |

32. Bb | 33. Eb | 34. Bb | 35. Eb | 36. Bb |

37. Bb | 38. D7 | 39. D7 | 40. D7 | 41. D7 |

42. D7 | 43. D7 | 44. Bb | 45. Gm | 46. Bb |

47. Bb | 48. Bb | 49. Bb | 50. F7 | 51. C7 |

52. Bb | 53. Bb | 54. Bb | 55. Bb | 56. Bb | 57. Bb | 58. Bb | 59. Bb | 60. C. |

The Looney Tunes Songbook, p. 78. words and music: John Kellette, James
Trockman, Nat Vincent and ²⁵
 "STAR" - 12 Systeme Wz. ges. gesch.®

I'm Just Wild About Harry Lead Sheet

1

Just wild about Harry Lead Sheet [2]

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

G | *G* | *G* | *G* | *G*

C | *-* | *-* | *-* | *-*

F⁶ | *D'^m* | *C C° C G+ -* | *C+ C⁶ G⁷⁺ -* | *C C° G⁷ -*

50 | *51* | *52* | *53* | *54*

G | *G* | *G* | *G* | *G*

C | *-* | *-* | *-* | *-*

10 sets of blank staff lines for continuation.



C It Had to be You Lead Sheet 1

The musical score consists of two staves of handwritten piano-roll style notation. The top staff begins with a C major chord (C, E, G) followed by a G major chord (G, B, D). The bottom staff begins with an E major chord (E, G#, B). The notation uses vertical stems and horizontal bar lines to indicate pitch and rhythm. Chords are labeled with Roman numerals and additional symbols like '7', '9', or '#'. Measures are numbered from 1 to 35. The score includes several changes in key signature, such as A major (A, C#, E), D major (D, F#, A), and G major (G, B, D).

It Made You Happy When You Made Me Cry³

Fox - Trot Song

Ukulele arr. See Note Below*

Words and Music by
WALTER DONALDSON

Allegro moderato

The night you left me,
You might have spared me;

p

p

$E^{\flat} \textcircled{3} D^7 E^{\flat} \textcircled{4} A^{\flat} C^7 F^7/C \textcircled{5} F^{\Delta} F^7/G \textcircled{6} G^m$ $E^{\flat} \textcircled{7} A^{\flat} \textcircled{8} B^{\flat} B^{\flat}/A^{\flat} B^{\flat}$

You might have told me,
Or else prepared me,

We'd never meet again;
For what was soon to be;

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*arr. by MAY SINGH BREEN
"The Ukulele Lady"*

ady"

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Tune Ukulele

APPENDIX

A D F# B
With Piano

S put Uke Capo

408E

EB03 - 9

Eb Bb7/F
 ⑨ F#o Ab10 E/G Eb B7/Eb Ab8 + 12 C7
 You did - n't wor - ry, You are not sor - ry,
 If you had on - ly, Just left me lone - ly,

 Cm6 ⑬ Dm/E E7 14 Bb 15 Bb7 Bb7 16 Ab
 You should have told me then:
 You'd have been kind to me.

 Eb 17 Eb7+ 18 Fm 19 Fm 20 Db Fm 21
 CHORUS
 It made you hap - py when you made me cry — It made you

 p-f
 D/F 22 Gm/D 23 Bb7 Bb7 24 Eb/G 25 Gm E7 26 C7
 hap - py when we said "good-bye;" — By all the stars a -

5892-3

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C7/Bb

E^o 27 Fm Fm 28 $F7/C$ Dm $F7$ C 30 $F7$ $Bb7$ 31 $Bb7$ 32 5
 above you, — (Oh, geel) I'd hate to hate you like I love you, —

Eb 33 $Eb7$ 34 $F9$ $Fm7$ $Fm7$ 36 $Fm7$ 37 $Bb7$ 38
 I thought that I was yours and you were mine, — But you were someone else's

Gm 39 $Bb7$ 40 Bb $Eb7$ 41 $Eb7$ 42 Cm $Fm7/Ab$ 43 $Fm7$ 44 C $B7$
 all the time, — You made me love you, — You made me sigh, — And yet it

Eb/Bb 45 Cm $Bb7/D$ Eb 46 Bb Eb 47 $F\#$ 48 Eb 49 50
 made you happy When you made me cry. — $Eb\%$ cry. — $Fm7/Bb$ $F9$

$Cm7/Bb$ $B7$ $Bb7$ $B7/E\#$ Eb
 5892 - 3

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Eb $F\#$ $Fm6-5$ Eb/G

2 Da ~~Haus~~^{Welt} Geh ich in zu Maxim Lead Sheet 1
 (o Waterland) A⁷

3 D 4 G 5 D 6 Em 7 A⁷ 8 D 9 D 10 D 11 A⁷

12 D 13 D 14 D⁹ 15 D 16 D 17 D 18 D 19 A⁷ 20 Bm 21 Bm 22 E⁷ 23 A 24 B^m 25 A 26 F 27 C⁷₉/F 28 C⁷₉/F 29 F 30 Dm 31 Gm 32 B^b 33 A 34 Dm 35 Gm 36

2

Da geh ich zu Maxim Lead Sheet [2]

37 F | 38 Dm⁶ | 39 Gm |
 40 Am | 41 F⁶ | 42 A |
 43 A Dm⁶ | 44 B/A | 45 A |
 46 EΦ | 47 Dm | 48 Gm⁶ |
 49 A⁷ D | 50 F#m Bm | 51 D/A D/F# A⁷ | 52 A⁷ |
 53 D | 54 D | 55 A⁷ | 56 A⁶⁷ |
 57 Bm⁷/D D/F# | 58 F#⁷ | 59 G | 60 A⁷ |
 61 D | 62 Bm | 63 D |
 64 A⁷ | 65 D | 66 D/A |
 67 A⁷ | 68 A⁷ | 69 D | 70 D |
 71 F#m | 72 A⁶⁷ | 73 Bm/A D/F# |
 74 F#⁷ | 75 G | 76 A⁷ |



Da geh ich zu Maxim Lead Sheet [3]

77 D | 78 Bm | 79 D | 80 A7 ? |
81 D | 82 A7/E | 83 D | 84 A7 |
85 D |



2
 Das Lied vom dummen Reiter, ~~Das~~ ~~solige~~-~~lich~~ ~~Lied~~ ~~Leah~~ 1
 1 | 2 | 3 | 4 |

5 | 6 | 7 | 8 | 9 | 10 | 11 | 12 | 13 | 14 | 15 | 16 | 17 | 18 | 19 | 20 | 21 | 22 | 23 | 24 | 25 | 26 | 27 | 28 | 29 | 30 | 31 | 32 | 33 | 34 | 35 | 36 | 37 | 38 | 39 | 40 | 41 | 42 |

12 E7 A6-5 A G6-5 B7 6-5 C#m 87
 13 E7/A3 A6
 14 # F#7 F#m6 C#m E
 15 E7/A3 A6 F#7 F7
 16 A6-5 A E7 A C#m
 17 # F#7 F#m6 C#m E
 18 A6-5 A G#7 F#m6 C#m E
 19 A F#7 F#m6 C#m E
 20 E7 A C#m
 21 F#7 F#m6 C#m E
 22 C#m G#7 F#m6 C#m E
 23 G#7 F#m6 C#m E
 24 C#m G#7 F#m6 C#m E
 25 F#7 F#m6 C#m E
 26 E A/B3 B7 E A/B3 E+
 27 A/B3 B7 E A/B3 E+
 28 E Eφ E Eφ E
 29 E Eφ E Eφ E
 30 A Eφ E Eφ E
 31 A Eφ E Eφ E
 32 E Eφ E Eφ E
 33 E Eφ E Eφ E
 34 E4 E7 E Eφ E
 35 E7 E Eφ E
 36 E7 E Eφ E
 37 A Eφ E Eφ E
 38 A Eφ E Eφ E
 39 A Eφ E Eφ E
 40 E Eφ E Eφ E
 41 E7 E Eφ E
 42 E7 E Eφ E

Die lustige Witwe, Klavierauszug, S. 64 Lehár, Léon, Stein
 35 © 1906

2
 43 E7 Das Lied vom dummen Reiter Lead Sheet 2

Das Lied vom dummen Reiter Lead Sheet [3]

The lead sheet consists of six staves of handwritten musical notation. The key signature is mostly $\text{F} \# \#$ (two sharps). The time signature is 2/4 throughout. The staves are as follows:

- Staff 1:** Treble clef. Measures 82-84: A, E ϕ , E. Measure 85: E $\bar{7}$. Measures 86-87: E $\bar{7}$, E $\bar{7}$.
- Staff 2:** Treble clef. Measures 88-90: E $\bar{7}$, A, E $\bar{7}$, A.
- Staff 3:** Treble clef. Measures 91-92: A, E $\bar{7}$.
- Staff 4:** Treble clef. Measures 93-94: E $\bar{7}$, E $\bar{7}$.
- Staff 5:** Treble clef. Measures 95-96: E $\bar{7}$, A.
- Staff 6:** Treble clef. Measures 97-99: A, E $\bar{7}$, A, E $\bar{7}$.
- Staff 7:** Treble clef. Measures 100-101: E, E.
- Staff 8:** Treble clef. Measures 102-104: E, Dm, A, E $\bar{7}$.
- Staff 9:** Treble clef. Measures 105-106: A, E $\bar{7}$.
- Staff 10:** Treble clef. Measures 107-108: E $\bar{7}$, E $\bar{7}$.
- Staff 11:** Treble clef. Measures 109-110: E, NO E.
- Staff 12:** Treble clef. Measures 111-112: E, E.

Handwritten musical score for "Lippen Schweigen" (Measures 63 to 101). The score consists of six staves of music for voice and piano. The vocal part includes lyrics in German. Measures are numbered 63 through 101. The score is in common time (indicated by '4'). The vocal range spans from low G to high G. The piano accompaniment features various chords and rhythmic patterns. The score concludes with a repeat sign and endings at measure 101.

3

Lippen Schweigen 2

63 D7 6 - x 3 | 64 G 65 G 66 G 67 G 68 G 69 G 70 G 71 G 72 G 73 G 74 D7/A 75 G 76 D7/A 77 G 78 G/B 79 G 80 F 81 F 82 C 83 D7/A 84 G/B 85 Em 86 Am 87 D7/F# 88 B 89 B 90 D 91 G/C 92 G/B 93 C 94 Am/F 95 D7 96 G 97 G/A 98 F# 99 F# 100 G 101 G

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